

2002-2003



Handel

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Haydn

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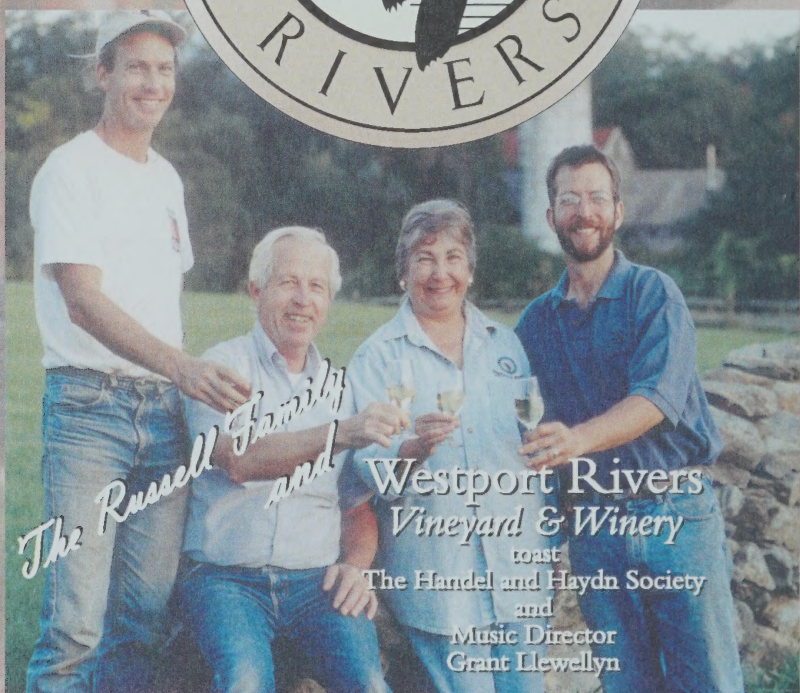
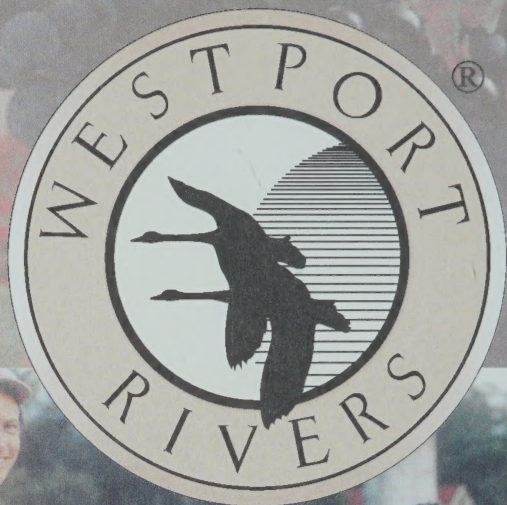
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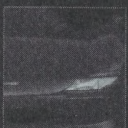
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Barbara Bonney sings Mozart & Haydn



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Program

2002–2003 Season

Friday, November 8, 8.00pm
Sunday, November 10, 3.00pm
Symphony Hall, Boston

Grant Llewellyn, conductor
Barbara Bonney, soprano

Overture and Ballet Music from *Idomeneo*, K. 366/367

Wolfgang Amadé Mozart
[1756–1791]

Overture
Chaconne: Allegro–Larghetto–La Chaconne, qui reprend
Pas seul: Largo–Allegretto, sempre piano–Più Allegro

Exsultate, jubilate, K. 165

Mozart

Allegro
Recitative
Andante
Molto allegro
Barbara Bonney, soprano

—INTERMISSION—

Berenice, che fai?

Barbara Bonney, soprano

Franz Joseph Haydn
[1732–1809]

Symphony No. 38 in C Major

Haydn

Allegro di molto
Andante molto
Menuet: Allegro
Finale: Allegro di molto

The fortepiano used in this performance is by Thomas and Barbara Wolf after Schantz, from the collection of Robert Levin.

The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

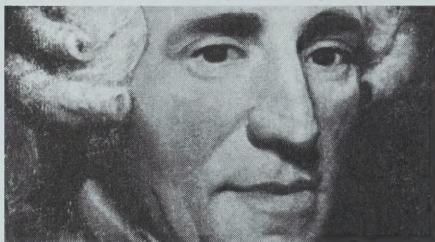
Program Notes

Classical Masters

Mozart's opera, *Idomeneo*, based on the French drama, *Idoménée*, was commissioned for the opening of the 1780-81 Carnival season in Munich. The librettist, Gianbattista Varesco, translated the French into Italian, condensed the five acts into three, and substituted a happy ending ("lieto fine") for the

original tragic one (see the article on page 8 for a synopsis of the plot).

FRANZ JOSEPH HAYDN (1732-1809)



3/31/1732 born in Rohrau, Austria
1766 moves to Esterházy estate, Esterháza
1768/69 Composes Symphony No. 38
1790 settles in Vienna
5/4/1795 premiere of *Berenice, che fai?* in London
1799 premiere of oratorio, *The Creation*
5/31/1809 dies in Vienna

WOLFGANG AMADÉ MOZART (1756-1791)



1/27/1756 born in Salzburg
1/17/1773 premiere of *Exsultate, jubilate*, in Milan
1/29/1781 premiere of *Idomeneo* in Munich
1781 settles in Vienna
1786 premiere of *Le Nozze di Figaro*, Vienna
late 1791 composition of Requiem (unfinished)
12/5/1791 dies in Vienna

The orchestral writing in *Idomeneo* is some of the richest and most colorful in all of Mozart's operas, and makes full use of the resources of the renowned Mannheim orchestra that had recently moved to Munich. From the outset, the Overture signals the elevated stature of the characters and the serious nature of the plot. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings, and is marked Allegro. It is in the key of D major, in A B A' form (i.e., the music of the opening returns in somewhat modified form after the middle section).

The first part of the Ballet Music, which bears the heading "Chaconne" (a stately dance in triple meter), opens with a striking descending D-major arpeggio associated with the exultant phrase, "Scenda Amor" ("Let love descend"), which is sung by the chorus to celebrate the union of the lovers Idamante and Ilia immediately before the ballet music. Extroverted D-major framing sections performed by the corps de ballet alternate with more intimate passages for a solo dancer or pair of dancers.

The second part, marked "Pas seul," opens with two striking rising gestures in the violins and flutes. An "Allegretto" in which the violas and oboes engage in a dialogue to the accompaniment of playful grace note figures in the violins, ensues. Near the end of



Portrait of Wolfgang Amadé Mozart, c. 1789-90

the movement Mozart reduces the instrumentation to the first violins accompanied only by sustained horns playing pianissimo, then gradually adds instruments. The movement closes with a triumphant flourish in the trumpets.

The orchestral writing in *Idomeneo* is some of the richest and most colorful of all of Mozart's operas...

MOZART: *EXSULTATE, JUBILATE*

Mozart composed the solo motet, *Exsultate, jubilate* (K.165) during his third trip to Italy in 1772-73. The work was written at the request of the internationally known twenty-five year old castrato, Venanzio Rauzzini, who gave the first performance in the Church of the Theatines in Milan on January 17, 1773, shortly before Mozart's seventeenth birthday. The identity of the author of the text is unknown. The exuberant opening movement, marked "Allegro," is in F major and is scored for soprano soloist, a pair of oboes and horns, bassoon ad libitum, strings and organ. The vocal part alternates between simple cantabile lines

and coloratura display. A brief recitative leads to a more intimate movement in A major in which the soloist is accompanied only by strings. The simple melody associated with the phrase, "Thou crown of the virgins give us peace," perfectly evokes the serene mood of the text.

The Finale, a setting of the single word, "Alleluia," radiates pure joy. Like the opening movement, it is in F major, and the simple cantabile phrases of the vocal line again alternate with coloratura outpourings. The regular four-bar phrases and uncomplicated texture are evocative of an 18th-century contredanse.

HAYDN: *BERENICE, CHE FAI?*

Haydn composed the scena, *Berenice, che fai?*, for the Opera Concert's leading soprano, Brigida Giorgi Banti, during his second visit to London in 1794-5, and the work was premiered at a benefit concert that took place on May 4, 1795. The concert, one of the major events of the London season, also featured the premiere of Symphony No. 104 and raised 4,000 Gulden for the composer.

The text of the scene is from *Antigono*, an opera seria by Metastasio originally written for Johann Adolf Hasse in 1744. In Act III, Scene 7, Berenice, abandoned by her lover Demetrio and despairing of her fate, vacillates between anger and sorrow before concluding that only death can remove "L'eccesso del dolor" ("the excess of sorrow"). The

Scena culminates in an intense aria in F minor. It is scored for soprano soloist, a flute, a pair of oboes, clarinets, bassoons, and horns.

HAYDN: SYMPHONY NO. 38 IN C MAJOR

Symphony No. 38 dates to 1768 or 1769, eight or nine years into Haydn's tenure as Kapellmeister for the Esterházy family. While Haydn's symphonies from the mid 1760s to the early 1770s, particularly those in minor keys, are often given the epithet, "Sturm und Drang" ("storm and stress") due to their strong and expressive character, this work, which is in the key of C major, has a bright, extroverted quality. It is scored for two oboes, two horns, two trumpets and timpani and strings.

The first movement, marked "Allegro di molto" is in the key of C major, and opens with an arpeggiating figure that immediately sets a spirited mood. The intimate second movement, marked "Andante molto," is in F major, in triple meter, and is dominated by warm string sonorities. The echoing of the first violins by the muted second violins

lends the movement a gentle, playful quality. The Menuetto is in C major and proceeds in regular four- or eight-bar phrases characteristic of the dance. The oboe solo in the Trio (the middle section) provides a contrast to the extroverted opening and closing sections of the Menuet.

The sprightly Finale, marked "Allegro," is scored for the full orchestra and is conceived as a dialogue between different sections of the orchestra—high strings, low strings, and solo oboe. The idiosyncratic oboe solos serve as a foil to the more fully orchestrated sections of the movement.

-Mary Greer

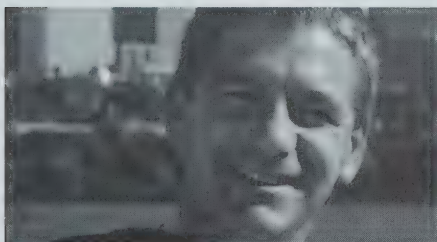
Musicologist and conductor Mary Greer is the Christopher Hogwood Research Fellow for the 2002–2003 season. A graduate of Yale and Harvard, she directs "Cantatas in Context," a Bach cantata series in New York City. Her dissertation on Bach's sacred duets is to be published by Scarecrow Press.

Brief Synopsis of *Idomeneo*

Idomeneo, King of Crete, has left home twenty years earlier to fight in the Trojan War, and among the prisoners he has sent to Crete is Ilia, King Priam's daughter, who has fallen in love with Idamante, Idomeneo's son. Ilia is torn between her loyalty to her late father and her undeclared love for Idamante. Idamante orders the release of all the Trojan prisoners, and proclaims his love for Ilia. She conceals her true feelings and rebuffs his confession of love. Idamante is hurt but suspects her true feelings. Idomeneo survives the shipwreck and makes a vow to sacrifice the first person who approaches him in thanks to the gods. He sees a man approaching and it proves to be his own son. Idomeneo sends his son abroad to avoid the sacrifice. As Idamante sets out, a storm suddenly comes up. The people wonder who has aroused Neptune's ire. Idamante declares his love for Ilia but tells her he is resolved to seek death by fighting the sea monster. He is deaf to Ilia's entreaties until she at last admits her love for him. Idomeneo finally agrees to sacrifice his son in order to appease Neptune. After slaying the sea monster, Idamante approaches his father to be sacrificed, but Idomeneo is unable to take his life. Just as Idomeneo musters the will to kill his son, Ilia rushes in and says it is she who must die. The oracle proclaims the triumph of love: Idamante is to rule in Idomeneo's place, with Ilia at his side. At the close of the opera the people celebrate with dancing.

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn is now in his second season as Music Director of the Handel and Haydn Society. In his inaugural season he won great acclaim from critics and audiences alike, and established his presence as an engaging and dynamic force in Boston's musical life. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and

Principal Conductor of the Royal Flanders Philharmonic. Mr. Llewellyn retains an especially close link with the BBC National Chorus and Orchestra of Wales, where he holds the title of Conductor in Residence. He has appeared as guest conductor with orchestras throughout the world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, the Houston Symphony Orchestra, the St. Paul Chamber Orchestra, and major British orchestras. Recent projects include Mr. Llewellyn's debut with the English National Orchestra, *Dido and Aeneas* at Spoleto USA, and Mozart's *The Magic Flute* with the Opera Theatre of St. Louis, and co-directing the Tanglewood Music Center Conducting Fellowship program this past summer.

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Handel and Haydn Society

The Handel and Haydn Society specializes in music for chorus and period orchestra from the Baroque and Classical eras. Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Now in its 188th season, the Society has a long tradition of musical excellence. In the nineteenth century, the Handel and Haydn Society gave the

American premieres of numerous important works, including Handel's *Messiah* (1818), which the Society has performed every year since 1854, Haydn's *The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have included collaborations with prominent jazz artists, a series of semi-staged operas, weekend-long festivals, and world and American premieres. The Society's ambitious Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts.

Barbara Bonney, soprano



Barbara Bonney is widely recognised as a superlative recital and concert artist and as a prime exponent of the Mozart and Strauss roles she has made her own in the world's leading opera houses. She regularly appears at the Vienna Staatsoper, the Metropolitan Opera, the Royal Opera, Covent Garden, and the Opera Bastille and Chatelet, Paris. Ms. Bonney is sought after by today's leading conductors and ensembles. In recent seasons, she has appeared

with the Vienna Philharmonic under Seiji Ozawa, Riccardo Muti, and Sir Simon Rattle, the Berlin Philharmonic led by Claudio Abbado, the Boston Symphony conducted by Ozawa and Sir André Previn, the English Concert and Trevor Pinnock, and the English Baroque Soloists with John Eliot Gardiner. North American appearances in the present season include performances of *Elijah* with John Nelson and the Atlanta Symphony Orchestra, and Strauss Orchestral Songs with Michael Tilson Thomas and the San Francisco Symphony. Ms. Bonney has made more than seventy recordings for major labels including London/Decca, Deutsche Grammophon, Teldec, Angel/EMI, Warner, and Philips. She also recorded music of John Williams for the soundtrack to Steven Spielberg's science fiction film release, *A.I.*

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Handel and Haydn Society Orchestra

VIOLIN I

Daniel Stepper, concertmaster

Joan & Remsen Kinne Chair
Jane Starkman
Dianne Pettipaw
Krista Buckland Reisner
Julie Leven
Anne-Marie Chubet
Barbara Englesberg
Julia McKenzie
Etsuko Ishizuka
Lisa Brooke

VIOLIN II

Linda Quan

Dr. Lee Bradley III Chair
Judith Gerratt
Guiomar Turgeon
Maria Benotti
Jessica Stensrud
Nina Falk
Dana Maiben
Susanna Cortesio

VIOLA

David Miller

*Chair funded in memory
of Estah & Robert Yens*
Anne Black
Laura Jeppesen
Barbara Wright
Susan Seeber
Dorcas McCall

CELLO

Myron Lutzke

Candace & William Achtmeyer Chair
Phoebe Carrai
Sarah Freiberg
Guy Fishman

BASS

Anne Trout

Amelia Peabody Chair
Robert Nairn
Karen Campbell

FLUTE

Christopher Krueger

Wendy Rolfe

OBOE

Stephen Hammer

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Diane Heffner

Richard Shaughnessy

BASSOON

Andrew Schwartz

Marilyn Boenau

HORN

Richard Menaul

Grace & John Neises Chair
Lowell Greer

TRUMPET

Paul Perfetti

Vincent Monaco

TIMPANI

John Grimes

FORTEPIANO/ORGAN

Michael Sponseller

Program Text

Wolfgang Amadé Mozart

Exsultate, jubilate, K. 165

Exsultate, jubilate
o vos animæ beatæ,
dulcia cantica canendo
cantui vestro respondendo
psallant æthera cum me.

Fulget amica dies,
jam fugere et nubila et procellæ,
exortus est justis inexpectata quies.
Undique obscura regnabat nox,
surgite tandem læti,
qui timuistis adhuc,
et jucundi auroræ fortunatæ
frondes dextera plena et lilia date.

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

Alleluia!

*Leap for joy,
ye blessed souls,
with me make heaven ring
to songs sung sweet
and tied together.*

*A friendly day shines bright,
storm clouds have fled,
where dark night reigned before,
An unexpected calm now greets the righteous,
rise now in happiness,
all ye saints who feared before,
in good fortune's dawn
strew lilies and garlands in generous number.*

*Thou the crown of virgins,
grant us peace,
calm the passions
which rise from the heart.*

Alleluia

Franz Joseph Haydn

Berenice, che fai?

text by Pietro Metastasio (1698-1782)

Berenice, che fai? Muore il tuo bene,
stupida, e tu non corri! Oh Dio! vacilla
l'incerto passo; un gelido mi scuote
insolito tremor tutte le vene,
e a gran pena il suo peso
il piè sostiene.
Dove son? Qual confusa folla d'idee tutte funeste
adombra la mia ragion!? Veggo Demetrio; il veggo
che in atto di ferir...
Fermati! vivi!
D'Antigono io sarò. Del core ad onta.
volo a giurargli fè: dirò, che l'amo;
dirò... Misera me, s'oscura il giorno,
balena il ciel! L'hanno irritato i miei
meditati spergiuri. Ahimè!

*Berenice, what are you doing? Your lover is dying.
Foolish girl, why are you not running to him, O God!
My steps falter; fear like ice
freezes in my veins.*

*And I can scarcely stand up under
the weight of my troubles.*

*Where am I? What morbid follies
cloud my mind? I see Demetrius, my lover,
about to stab himself...*

Stop! Live!

*I'll submit to Antigono. I'll hurry to him.
And say that I love him; I'll swear to be faithful to him.
I'll say... pity me, day turns to night,
lightning sears the sky! My lying causes it.
Help me gods,*

(Please, turn page quietly)

Lasciate ch'io soccorra il mio ben, barbari Dei.
 Voi m'impedite e intanto
 forse un colpo improvviso...
 Ah, sarete contenti; eccolo ucciso.
 Aspetta anima bella: ombre compagne
 a Lete andrem. Se non potei salvarti,
 potrò fedel...
 Ma tu mi guardi, e parti?
 Non partir, bell'idol mio;
 per quell'onda all'altra sponda
 voglio anch'io passar con te,
 voglio anch'io...
 Me infelice!
 Che fingo? Che ragiono?
 Dove rapita sono dal torrente crudel de miei martiri?
 Misera Berenice, ah, tu deliri!
 Perchè, se tanti siete
 che delirar mi fate,
 perchè non m'uccidete,
 affanni del mio cor?
 Crescete, oh Dio, crescete
 finchè mi porga aita
 con togliermi di vita
 l'eccesso del dolor.

*to help my love., cruel gods.
 Why do you hold me back?
 Perhaps a sudden blow...
 Are you satisfied: is he dead already?
 Wait, gentle soul, let our souls be together,
 in the journey to Lethe. If I cannot save you,
 I shall be faithful...
 but are you looking at me as you go?
 Do not go my handsome love;
 through the waves, to the shore
 I would cross with you.
 I want it too...
 Woe is me!
 Why am I pretending? What am I saying?
 Where has the torrent of my suffering carried me?
 Miserable Berenice, you are delirious!
 Why, if you are so many
 do you not kill me
 or make me go mad,
 O torments of my heart?
 Increase, O gods, increase
 these tortures, so that soon
 my life will end
 in an excess of grief.*

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Have you taken
note
 of the new
Boston Symphony Café hours?

The Symphony Café will open at 5:30pm for all Handel and Haydn performances, except for December 7 and December 8. Due to longer performances on these dates, the Café will open at 6pm.

HANDEL AND HAYDN PERFORMANCES AT SYMPHONY HALL

Friday, Oct 18, 8pm

Friday, Feb 14, 8pm

Sunday, Oct 20, 3pm

Sunday, Feb 16, 3pm

Friday, Nov 8, 8pm

Friday, Mar 14, 8pm

Sunday, Nov 10, 3pm

Sunday, Mar 16, 3pm

Wednesday, Dec 4, 7:30pm

Friday, Apr 11, 8pm

Friday, Dec 6, 7:30pm

Saturday, Apr 12, 3pm

Saturday, Dec 7, 3pm

Sunday, Apr 13, 3pm

Sunday, Dec 8, 3pm

- For reservations, please call (617) 638-9328.
- Price: \$32 for dinner (does not include service charge or tax).
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.



Upcoming Concerts

2002–2003 Season

HANDEL: MESSIAH

Boston's most cherished holiday tradition

WEDNESDAY, DECEMBER 4 at 7.30pm

FRIDAY, DECEMBER 6 at 7.30pm

SATURDAY, DECEMBER 7 at 3.00pm

SUNDAY, DECEMBER 8 at 3.00pm

Symphony Hall

Grant Llewellyn, conductor

Tonna Miller, soprano Ryland Angel, countertenor

John Tessier, tenor Philip Cutlip, baritone

JAZZ VALENTINE

The Dizzy Gillespie Alumni All-Stars join the Handel and Haydn Orchestra for a program of jazz standards and Baroque favorites

FRIDAY, FEBRUARY 14 at 8.00pm

SUNDAY, FEBRUARY 16 at 3.00pm

Symphony Hall

Grant Llewellyn, conductor

BACH: *Brandenburg Concerto, No. 2, BWV 1047*

VIVALDI: *Concerto for Two Trumpets, RV 537*

AN ENGLISH CHRISTMAS

Renaissance motets and festive arrangements of traditional carols

FRIDAY, DECEMBER 20 at 8.00pm

SATURDAY, DECEMBER 21 at 8.00pm

SUNDAY, DECEMBER 22 at 3.00pm

NEC's Jordan Hall

Grant Llewellyn, conductor

Featuring works by Byrd, Tallis, Willcocks, and others.

BACH AND HAYDN: MUSICAL OFFERINGS

FRIDAY, FEBRUARY 28 at 8.00pm

NEC's Jordan Hall

SUNDAY, MARCH 2 at 3.00pm

Sanders Theatre

Grant Llewellyn, directing

BACH: *Musical Offering, BWV 1079*

HAYDN: *String Quartet, Op. 76, No. 3, "Emperor"*

BALLET MUSIC FROM THE FRENCH COURT

The sparkling sounds of the French Baroque with elegant period dance

FRIDAY, JANUARY 31 at 8.00pm

NEC's Jordan Hall

SUNDAY, FEBRUARY 2 at 3.00pm

Sanders Theatre

Grant Llewellyn, conductor

Members of The Boston Conservatory Dance Theater

Works by Destouches, Charpentier, and Rameau

MENDELSSOHN & HOGWOOD

Conductor Laureate Christopher Hogwood conducts a program of 19th century symphonic gems

FRIDAY, MARCH 14 at 8.00pm

SUNDAY, MARCH 16 at 3.00pm

Symphony Hall

Christopher Hogwood, conductor

James Sommerville, period horn

MENDELSSOHN: *Symphony No. 4, "Italian"*

WEBER: *Concertino for Horn*

BACH: MINIATURE MASTERPIECES

Explore Bach's smaller scale marvels

FRIDAY, MARCH 28 at 8.00pm

NEC's Jordan Hall

SUNDAY, MARCH 30 at 3.00pm

Sanders Theatre

John Finney, conductor

Missa Brevis in A Major, Cantata No. 196

Sonata for Two Flutes and Continuo in G Major

BEETHOVEN: SYMPHONY NO. 9

Boston's first period-instrument performance

FRIDAY, APRIL 11 at 8.00pm

SATURDAY, APRIL 12 at 3.00pm

SUNDAY, APRIL 13 at 3.00pm

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Soprano to be announced

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William Hite, tenor Stephen Powell, baritone

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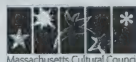
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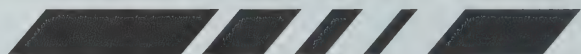
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